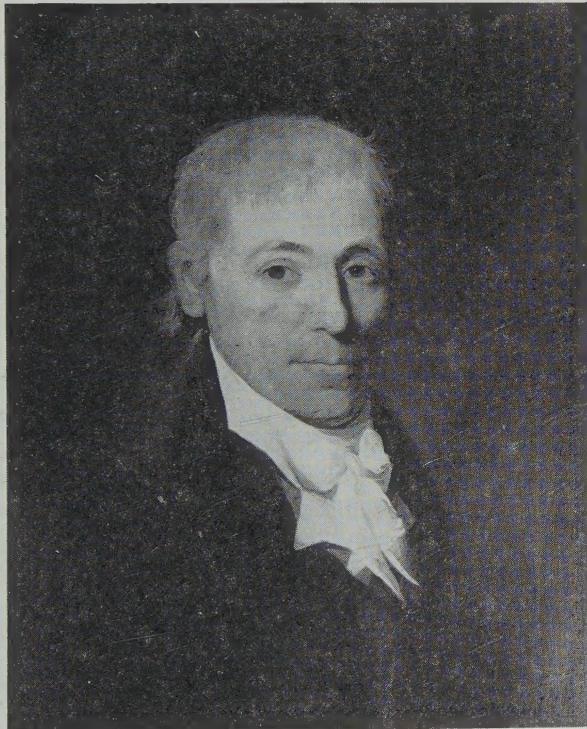




# The Hymn

JULY 1963



OLIVER HOLDEN

1765-1844

# The President's Message

## Is THERE A HYMN SOCIETY?

From time to time we find that people have just discovered that there is a Hymn Society. This is understandable for we live in a big country and a "wide, wide world." The Society, however, through its forty-one years has made various efforts to acquaint people with its existence. Recently we have been fortunate in having nationwide publicity which has extended knowledge of The Society. On May 5th, the ABC-TV Broadcast featured The Society and its work. Previously in the March 1st issue of Time Magazine we received favorable comment. All this is helpful. Another factor which is important is the recent policy of The Society of holding its Annual Meetings outside of New York City. The 1963 meeting was held at Caldwell, New Jersey; the 1962 meeting at Riverdale, New York; and the 1961 meeting in Philadelphia. This enlarges the circle of acquaintance. Another important factor is the Hymn Festival program which on occasion reaches into the far corners of the country. Akin to this is the publication and use of our 132 new hymns which have been widely used. Our quarterly periodical *THE HYMN* is extremely important in this regard particularly as it is found in libraries and is thus consulted by non-members of The Society. Our local Chapters play their important part in spreading the news of The Society as do the Seminary professors and Conference leaders who give The Society a boost in their groups. Perhaps the most effective means is the person to person approach. Members of the Membership Committee are officially doing this year in and year out; but recently instances have come to us of members of The Society who on their own initiative have spread the word among their friends and in their communities. They have sent for promotional literature and distributed it effectively. This is most inspiring and helpful. This any member can do. All of these efforts together will reduce the number of people who ask: "Is there a Hymn Society?"

—DEANE EDWARDS

## Our Cover Picture

This picture is used by courtesy of the Bostonian Society, Old State House, Boston, Massachusetts. The portrait, oil on canvas, was painted by Ethan Allen Greenwood.

# The Hymn

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# The Editor's Column

THE MINISTER AND THE HYMN

CHARLES L. ATKINS

Recently a friend of mine was ordained into the priesthood of the Episcopal Church and in honor of the occasion I gave him a copy of *The Hymnal 1940 Companion*. He accepted it graciously and went on to say that he "didn't go in much for this hymn business." Granted that his is an unusual attitude in his Church, a few is too many and it is all too common among the ministry of the non-liturgical churches. The ignorance in this latter group on the whole subject is little short of appalling when we remember that the minister is responsible for leading his congregation in worship and blithely neglects one of the few places in the service where the congregation may express themselves vocally in that worship.

This ignorance is exhibited in many ways, among them the use of unsuitable hymns in solemn service and the mangling of hymns by the omission of stanzas without reference to the meaning. To be sure, certain editors have been guilty of this, as in omitting stanzas from "Come thou almighty King." Generally, however, it is the minister who is at fault. How many times have you heard the announcement to sing the first three stanzas of "O Master, let me walk with Thee"? That leaves a dangling sentence, the subject in the third stanza and the predicate in the omitted fourth.

The escape mechanism is provided by the advice that the minister should leave all music to his organist or musical director. This ignores the fact that three out of four musical directors are quite uninterested in hymns, regarding them as necessary evils to be gotten through as quickly as possible to get on with the important music. I have supplied in a church where the organist, a very good one, selected the hymns and in the middle of the morning service we were called upon to sing the evening dismissal hymn, "Savior again to thy dear name we raise."

Seminaries of these churches as a rule have no course in the study of hymns as such. Most of these institutions offer courses in Church music in which the hymns are treated as set pieces, "rendered" by the seminary choir. Seldom is there anything more than a cursory glance at the history of hymns or their use with worshiping congregations.

(Continued on Page 79)

# Oliver Holden, 1765-1844

DAVID W. McCORMICK

SO MUCH HAS BEEN WRITTEN about William Billings and his place in the music of early America that the casual reader might be enticed to believe that all other practitioners of the art in the late eighteenth century were but lesser luminaries. Although the music of Billings holds a unique place in early American music—and rightly so—it is of interest to find that Billings seems to have been held in lower esteem during his own lifetime than a carpenter, merchant, real estate dealer and Baptist lay minister named Oliver Holden. And if for no other reason, Holden has earned a right to our serious attention by the single fact that his famous CORONATION [see facsimile *Union Harmony*, 1st ed. 1793, on page 74] is the only product of the New England tunesmiths to remain in common use from the date of its first publication in 1793 down to the present day.

Like practically all of early New England's native musical sons, Holden was but a part-time composer and singing school teacher. In fact, the known period of intensive musical activity encompassed less than two decades of his nearly four-score years.

## Early Life

Oliver Holden was the fourth of six children of Nehemiah and Elizabeth Holden. Born September 18, 1765, he seems to have received his Christian name from his Irish mother. A small plaque now marks the spot near the Squannacook River in the northern part of Shirley, Massachusetts, which is believed to be Holden's birthplace, a cellar hole being all that remains of the small house. In this community of less than 450 inhabitants near the New Hampshire border, Oliver and his brothers must have helped their father with the work on their farm. By the time he was twelve years of age the family had moved a few miles away to Groton, where he received his only recorded "formal" education: a few months in "common school." Judging by his adult writings, however, this brief period must have been supplemented by training in the home, possibly by a penmanship course in an evening "writing school," and by reading on his own.

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An autobiographical manuscript in a book of letters to George Hood, author of a *History of Music in New England* (1846), now in possession of the Boston Public Library, mentions also "a short apprenticeship" in cabinet-making in Grafton, Worcester County, presumably in 1777 or 1778. Too young to volunteer—as did two of his brothers—in the days of heavy fighting of the Revolutionary War, Holden enlisted "as a soldier in the Revolutionary War & sailed on a cruise 1782" in a frigate named the "Hague" which captured four British ships in the West Indies. The records of this service, which lasted just under a year, list Holden as an inhabitant of Pepperell, another small community near Shirley and Groton.

### Business Pursuits in Charlestown

In the summer of 1785, Oliver Holden struck out on his own, becoming a clerk to the famous Cox, who was at that time building the first bridge between Charlestown, where the Bunker Hill Monument now stands, and Boston. Upon completion of the bridge in the spring of 1786, Oliver—probably in company with other male members of his family who had by this time also come to Charlestown—must have launched into other areas of carpentry, for in his first recorded real estate transaction, the purchase of a house lot, he is styled the "aforesaid housewright." The less than modest circumstances of his personal fortune at that time are attested by a note next to his name on a list of contributors to the building of a new "ministerial house" in Charlestown for the Reverend Jedidiah Morse of the First Church (Congregational), famous in his own right as cleric and geographer and also as the father of Samuel F. B. Morse. This note, the only such on the listing, states that Holden's pledge of forty-five shillings was to be paid out "in work."

Nevertheless, by May of 1791 he made bold to take a wife, who bore him two daughters and four sons.

The title page of Holden's second published work in 1793 opens the door to another chapter of his business life. At the end of the listing of dealers from whom the book might be obtained came "the Editor, at his store in Charlestown." The Holden biographer is blessed with the wealth of public documents which shed light on many facets of his life: Charlestown and Boston newspapers, real estate and court records at the Middlesex County Court House, archives of the City of Charlestown, various broadsides having to do with town affairs. From these and other sources we learn that Holden's first business partner was Obadiah White, with whom he was engaged in the sale of "English & West-India Goods, Cheap for

Cash, or in exchange for Country Produce, for which the highest Price will always be given." English and West Indies goods consisted mainly of various cloth goods by the yard and tea, spices, condiments and sometimes rum, brandy and gin. In other words, this was a general store; not, as some biographies would have it, a store mainly engaged in the sale of music! This partnership, in effect by at least 1793, lasted only until the end of May, 1794. White then became a taverner, while Holden kept the store even while going into partnership later that year in the same line of business with Samuel Holyoke. This second partnership must have been devised only to assure Holyoke some kind of income while he collaborated with Hans Gram, then also a resident of Charlestown, and Holden on *The Massachusetts Compiler* (1795), which contained the most complete theoretical treatise published in early New England. The Holden-Holyoke store appears not to have competed with Holden's personal establishment for more than a few months, for an advertisement of a new store for lease in March, 1795, seems to indicate the demise of this unlikely partnership.

The longest and most interesting business partnership into which Holden entered was that with John Phillips, son of Lt. Gov. Samuel Phillips, a founder of Phillips Academy, Andover. The first notice of this alliance appears in two advertisements on April 6 and 8, 1797. Phillips was a brilliant scholar, eleven years younger than Holden. After graduating from Phillips Academy, he made an enviable record at Harvard, after which he spent a few months as an assistant at Phillips Academy. Moving to Charlestown to study law, his frail health was endangered by further concentration. When in 1799 he moved back to Andover, Phillips nevertheless maintained his interest in the store, and a series of letters to him from Holden preserved at Phillips Academy, Andover, yields some business details. These letters are far more valuable, however, for what they reveal of Holden: his warm feelings of friendship for Phillips and his almost ecstatic effusions concerning wedded bliss, the joys of children and the blessings of religion.

There is no indication as to the exact date of termination of this partnership. However, it is evident from a series of court cases beginning in 1812 and running through 1816, that there must have been a period of strained relationships prior to that. The largest of four main suits against Holden was one by John Phillips for a debt of 50,000 dollars—a prodigious sum of money in those days. Dragging on through six terms of court, the case was never settled. This fact, in addition to what we know of the two men, leads to the conclusion

that there must have been misunderstanding concerning the terms of the transfer of funds from the too-generous Phillips to the devoted Christian, yet opportunistic Holden. It appears that this indebtedness resulted mainly from involvement with Holden's extensive real estate ventures.

As early as 1795 Holden and a David Stearns bought a large tract of land on Salem Hill, a few short blocks from the present Bunker Hill Monument. Eventually Holden gained title to the whole of this tract, built himself a mansion house around 1800 and lived there until after the death of his wife in 1832. On other portions of this tract he built houses which he leased or sold along with other undeveloped lots. So active was he in the real estate business that the Middlesex Registry of Deeds lists more transactions for Oliver Holden than for any other Charlestown resident of the period. It was to real estate alone he turned after dissolution of the Phillips partnership, and this, in spite of the five-year period of adversity, provided him a comfortable living and an estate of over \$35,000 at his death—worth, according to the author's calculations, almost \$202,000 in buying power in 1960!

#### Public Servant

Almost from the day he came to Charlestown, Holden was engaged in service to the community. His first office was that of Surveyor of Boards in 1790 continuing for the next eight years. In 1791 he was Clerk of the Market and the following year Collector of Taxes. In 1800, 1803 and 1807-10 he was a member of the Committee to Audit the Treasurer's Accounts. The town elected him one of the Tythingmen, one job of whom was to patrol the streets during divine service, assessing fines for those not on emergency missions, in 1807-1810. He served as a Fireward for six years, as an Overseer of the Poor from 1814 to 1829, being chairman for possibly nine terms; as a Surveyor of Highways five years; as a Selectman in 1809 and 1812; Assessor in 1818 and 1819; on the Board of Health (the establishment of which he strongly advocated earlier) in 1827 and 1832. In addition he represented Charlestown in the General Court (State House of Representatives) in 1818, 1825, 1828-1833, and held five seven-year appointments as Justice of the Peace from 1809 until his death. His recorded activities on behalf of the town or the commonwealth show a keen interest in financial matters, roads and bridges, legal matters involving property limits, and spiritual and benevolent concerns.

Various community organizations also claimed Holden's attention. In 1794 he was admitted to the famous Ancient and Honorable

Artillery Company, which still marches in Boston every year on Bunker Hill Day. The following year he became a member of King Solomon's Lodge of Masons, rising quickly to the chair of Master, which he relinquished in 1800 after serving three terms. He took an honorary status in the Masons in 1808, and his entertainment in Charlestown of the Ancient and Honorable after their parade the same year seems to have marked his retirement from that organization. Thereafter his affiliations were closely connected with the interests of the church. He was an incorporator of the Charlestown Charity Fund, and a member of the standing committee of the Charlestown Association for the Reformation of Morals. He helped draw up the constitution in 1830 for that Charlestown Temperance Society, and at the same time served on the "General Committee" of an apparently short-lived Charlestown Society for Promoting the Education and Good Morals of Children. Finally, at the age of seventy-four, Holden's name appears as one of three vice-presidents of the Charlestown Anti-Slavery Society.

### Holden and the Church

Few early American musicians were noted either for their business acumen or their piety. Oliver Holden defied the stereotype in both respects. Although he seems to have been a member of the Second Baptist Church of Boston, having a hand in selecting one of the ministers, he had a close interest in his wife's church, which was the only one in Charlestown. When in 1800 the need for a second church had arisen, Holden was one of a small group of Baptists who, with the blessings of Dr. Morse and the Congregational Church, were responsible for building a church (directly in front of his mansion house) on a lot donated by himself. In addition to serving on the committee on compact or covenants, Holden was immediately chosen Clerk and Treasurer of the church and society.

This church seems to have flourished happily and quietly in the first decade of the new century. By 1809, however, feeling that discipline was not maintained strictly enough, and "despairing of seeing the church brought to resemble the Scripture pattern, and desirous of reforming themselves," nine members withdrew to form a new church. Holden was from the beginning an elder in this church, which insisted on weekly communion and eschewed titles or distinctive dress for their leaders. Although their number had grown to twenty-five by 1813, only three of the new members had come by profession of faith, the emphasis being upon personal piety rather than upon evangelism. Unfortunately the advent of this second Bap-

## THE HYMN

**Coronation.** C. M. Words by the Rev. Mr. Medley, pia.

Original.

89

All hail the power of Je-sus' name, Let angels prostrate fall, Bring forth the royal dis-a-dem, And crown him Lord of all, Bring forth the royal dis-a-dem, and crown him Lord of all.

tist church was not harmonious, largely because of the loose, unwritten arrangements between Holden and the First Baptist Church regarding title to the property and the conditions of his subsequent loans for ministerial maintenance, which gave rise to charges and counter-charges in the public print. Although compelled to take a financial loss when the building reverted to him, Holden nevertheless won a moral victory in a published letter from his former pastor, commanding him for his "uniformly liberal and accommodating" conduct in all the transactions.

Holden was the principal teacher of this group from the outset, and as late as 1835 a newspaper account identifies the "2d Bap. Soc. in this town" as "O. Holden's." The religious convictions and behavior of these Baptists must have given rise to a popular appellation, for the *Charlestown Directory* for 1831 lists with other church buildings a "Meeting House, Puritan, High Street opposite Wood st.", and under "Societies" is found "The Puritan Society, Oliver Holden, manager." This religious experiment came to an end, however, the following year, when Holden was seventy-one years old.

### Musical Activities

By his own statement, it appears that Holden became a composer and teacher of music after two months' instruction in a singing school in 1783, although "not until 1785 did I presume to teach my school which I was then teaching in Pepperell, a tune of my own." The identity of Holden's first teacher will probably never be known. In fact, the only association with other musicians of which there is any record was that with Samuel Holyoke and Hans Gram in the preparation and publication of *The Massachusetts Compiler*. Gram was a native of Copenhagen, born in 1754 of a well-to-do family who prepared him for a professional life, possibly in government service. At any rate he served for four years as secretary to the governor of the Virgin Islands (then in Danish hands) before coming to Boston in 1785. He seems to have turned to music—in which he had obviously had European training—as a livelihood when his family fortune had been lost to scheming "friends." In 1790 he became organist at Brattle Street Church, one of the leading and most progressive Congregational churches in Boston, and for a time acted as a musical consultant to the publishing firm of Thomas and Andrews. Although all three of the editors of the *Compiler* had previously published music of their own, Irving Lowens has suggested that the relationship of Gram to Holyoke and Holden was like that of a college professor to graduate students who do much of the routine work

in preparing his volume for the publisher. While Holden and Holyoke are represented in this collection by one composition each, it would seem that Holden's greatest service to the "association" was as financial backer. Certainly Gram's system of theory did not influence Holden's teaching methods as evidenced in the theoretical introductions to his tunebooks. However, certain harmonic practices and melodic refinements attributable to Gram do turn up in Holden's subsequent publications.

In the autobiography referred to earlier, Holden states that "Billings was less popular in life than since his death, and that may in part account for my being called upon so frequently to furnish occasional music." The need for "occasional pieces" was always present. Annual services of King Solomon's Lodge and the Ancient and Honorable Artillery Company called for special odes to be written and sung or directed by Holden. The funerals of important men required original music. State occasions, such as Washington's visit to Boston in 1789, demanded appropriate music to original texts, like the "Ode to Columbia's Favorite Son," which tradition—which in this case can be neither disputed nor verified—says was both composed and conducted by Holden. There is no question, however, concerning his having composed the *Funereal Music* which was in all probability performed under his direction at various observances of Washington's death.

It was, in fact, the need for "occasional music" which elicited Holden's first publication, *American Harmony*, in 1792. Only three of the thirteen texts are of general application, while there are three compositions for funerals, two Odes on Music, presumably for opening a concert of vocal music, two Thanksgiving anthems, and one each for Ordination, Fast Day and Christmas. In a newspaper endorsement, Dr. Morse affirms the quality and appropriateness of many of these pieces, probably because he had heard them under Holden's baton in his own church. Available accounts seldom mention Holden as a conductor, but the evidence leads one to believe that he either definitely or probably had charge of a singing school or society in Charlestown in 1786, directed the St. John's Day music in 1788, directed his own music at the installation of Dr. Morse and other ministers, had charge of the chorus at the Charlestown observance of Washington's death (distinct from similar services in Boston), held singing schools in 1801, 1803 and 1805, and composed and directed anthems on the opening of Third Baptist Church in Boston and ordination of its minister in 1807. This virtually marks the end of Holden's musical career both as composer and conductor, except

for a few tunes included in the *Stoughton Collection of Church Music* (Boston: Marsh & Capen, 1829) and two in the *Billings and Holden Collection of Ancient Psalmody* (Marsh & Capen, 1836). He was elected president of the Billings and Holden Society of Boston in 1839, and conducted the vocal part of a concert presented by them the same year. But this was only a faint afterglow, kindled by an antiquarian interest. He had served his own age well, and while considering himself a musical reformer, was left standing in the dust of the more sweeping "reforms" later typified by The Boston Handel and Haydn Society and Lowell Mason.

In all, Holden wrote some 236 hymn tunes and anthem-like pieces, of which one-third are three-voiced—a rather uncommon procedure. Although he did not sign his tunes in several compilations he edited, it is reasonable to assume that all new tunes without composer ascription in the following collections written or edited by Holden are his own. All seem to have been published by Thomas and Andrews, Boston.

*American Harmony*, 1792. "By Oliver Holden, teacher of music in Charlestown."

*Union Harmony*, Vol. I, 1793; 2d ed., 1796; 3d ed., 1801 [?] ed. by Holden.

*Union Harmony*, Vol. II, 1793.

*Dedicatory Poem* [1794] [printed separately in at least 5 printings, also included in Holden-edited collections.]

*Massachusetts Compiler* (with S. Holyoke and H. Gram), 1795.

*Worcester Collection*, 6th ed., 1797; 7th ed., 1800 [?]; 8th ed., 1803.

[This collection was one of the first printed from movable music types, the first 5 eds. being compiled by the publisher, Isaiah Thomas, with editorial help from musicians like Holden, Gram and Elias Mann.]

*Modern Collection*, 1800. [No editor named, but this volume has no original material, being an amalgam of portions of other Holden books.]

*Plain Psalmody*, 1800. "An Original Composition." [Only 5 tunes not by Holden.]

*Funereal Music* (on the death of Washington), 1800. [Original Holden music.]

*Charlestown Collection*, 1803. "Principally Original Compositions. By Oliver Holden." [Almost identical with Appendix to Worcester Collections, 8th ed.]

*Occasional Pieces*, [1807].

(Continued on Page 79)

# To Clarence Dickinson

ON HIS 90TH BIRTHDAY, MAY 7, 1963, IN RECOGNITION OF HIS SERVICES  
TO AMERICAN CHURCH MUSIC

GEORGE LITCH KNIGHT

From 1900 until 1950 American church music experienced a renaissance. The philosophy which had governed most music in American Protestant churches of the free tradition was often a pale reflection of the liturgical tradition, watered down by a lack of trained and competent organists and choirmasters. Late nineteenth century operatic influences were not unfelt in American church choirlofts.

During the fifty year period mentioned above great forces were stirring in American church music. Major denominations were recognizing the need for better hymnals; churches were caught up in the development of better choral music, often because they were influenced by what was going on in public and private schools; new concepts of organ design were reflecting a turn away from the excesses of Romanticism; study in liturgy and the history of church music was seen as a way to bring American congregations back more closely to their great heritage from the past.

The name of Clarence Dickinson is pre-eminent in any survey of the first half of this century in terms of vision, accomplishment and influence in the re-establishing of integrity in American church music. Dr. Dickinson, the late Dr. Helen A. Dickinson and Dr. Henry Sloane Coffin founded the School of Sacred Music at Union Theological Seminary in 1928. They were in the vanguard of those who had the vision and were willing to implement it in practical terms. Since Dr. Clarence Dickinson went to the Seminary, in 1912, almost three generations of students preparing for careers as church musicians have been influenced by him.

As Dr. Clarence Dickinson is honored on his 90th birthday one recalls his career as an organist which spans over seventy-five years; his work as a choral conductor which reaches from the beginning of this century; his work as a hymnal editor; and perhaps most important of all, his personal influence upon those men and women who were his students or who came under the dynamic influence which was exerted on countless individuals whom he met during a long and useful career in his chosen field.

There are yet many battles to be fought before American church

music achieves the stature of its fullest and best maturity. When the history of the present century is written the name of Clarence Dickinson will rank high as one who was a true pioneer and who gave the best years of his life towards the fulfillment of great ideals of mind and heart, towards what was best in the field of organ playing, choral production and the best use of hymns.

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#### THE EDITOR'S COLUMN (*Continued from Page 68*)

What to do about it? Perhaps the first thing is to imbue the seminarian with a new thought concerning the importance of the part of the congregation in a service of worship. Then a course in the Seminary that really gives as much care and intelligence to the subject as is given to any other phase of the minister's work. A definite step in the right direction was reported in *THE HYMN* for January, 1963 (*Christian Theology and Hymnody*). It is devoutly to be hoped that the course there described may soon be re-activated and similar courses be instituted elsewhere.

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#### OLIVER HOLDEN (*Continued from Page 77*)

In addition, there is good basis for ascribing to Holden some new tunes in *The Suffolk Selection*, 1807, which he must certainly have helped to edit. He also wrote some texts, twenty-one of which are signed simply "H." in *The Young Convert's Companion* (Boston: Lincoln & Edmonds, 1806), including "All those who seek a throne of grace," usually amended to "They who seek a throne of grace" in today's hymnals.

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#### From *Hymns of Christian Patriotism*

Shed Thou, O Lord, Thy light  
On this strong land.  
Firm in the ways of right  
Strong may she stand.  
Make her to all earth kin,  
Teach her to share;  
Cleanse her of inward sin,  
Lord, hear our prayer.

—GEORGIA HARKNESS

*Paper XI, Hymn Society of America, 1945*

# What Shall We Sing?

FRED D. GEALY

IF YOU SHOULD STAND before a congregation, hymnbook in hand, and ask, "What shall we sing?" you would probably get two answers: first, "Sing something we know," and second, "Sing something we like." Now, as pleasant as is the feeling of euphoria which the familiar wraps us in, and as self-satisfying as it is to have to do only with what we like, that is, with ourselves—these two answers rest on a profound misunderstanding of the meaning of Christian worship. In Christian worship it is *to the Lord* we lift up our hearts, not to ourselves. *We worship God.* Therefore, in this situation to demand "What I like" is a form of idolatry. In this way I subtly set myself up in God's place and deceive myself into supposing I am worshiping Him when I am only worshiping myself. "Let's sing something we like" is not really a Christian response.

But neither is "Let's sing something we know." In this phrase, knowing is just another form of liking. If you say, "I know what I like," the chances are you mean, "I like what I know." In part, what we know is accidental, it is determined by our "thrownness," it is relative to our time and place. And yet in part we know what we have chosen to know, what we want to know, what is congenial to us, what we like. When, then, we confine our worship materials to "what we know" we circumscribe them by what we have chosen to know, that is, by what we like, and once again we become idolatrous. And here we must say with St. Paul, "If anyone imagines that he knows something, he does not yet know as he ought to know."

But it is not simply that much of our knowledge mirrors ourselves and therefore is not Christianly revelatory, but what there is of it is so pitifully small. Our sin is that we tend to equate what we like with what is to be liked, what we know with what is to be known, or with what we ought to like or to know. The boundaries of our minds become the boundaries of the universe. We shut ourselves up in prison and think we are free.

But if—even in church—we are subject to such a subtle form of idolatry, is there protection against it? There is, indeed, but only of a sort that summons us to a radically new understanding of the

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*The Reverend Fred D. Gealy is Professor of New Testament and Church Music, Methodist Theological School in Ohio, Delaware, Ohio.*

meaning of Christian worship, and of the nature and function of the hymn and the hymn tune.

Christian worship is not in the first instance to be understood in terms of an inner glow, a mystical absorption, a being "filled with the Spirit" understood in terms of rapture, ravishment and dissolution in ecstasy. These experiences obtain in most religions, and some religions have more highly developed techniques for inducing them than does Christianity. Christian worship confronts men with the God of Abraham, Isaac, and Jacob, with the God and Father of our Lord Jesus Christ—the God who is both "far" and "near."

God is "far" in that he is an "unknown God" in the sense that our knowing him is really his knowing us. He is "far" in the sense that in his presence we know ourselves as finite, as ignorant and sinful, and as always needing our knowledge increased and our desires cleansed. To say that God is "distant" means that He is seeking us in what we do not know and in what, as not knowing, we do not "like"—not because it is in itself unlikable, but because as unfamiliar, it threatens us. This understanding of God and of Christian worship summons us always to be open to new hymns and tunes. Indeed, it commands us to sing new songs unto the Lord. It is in the new and unexpected that God breaks in upon us making us new.

God must always be "the unknown God" in order to make it clear that it is not our knowledge of him which is primary but his knowledge of us. For nothing is hidden but that it may be revealed. "Hiddenness" is the counterpart of revelation: man does not by searching find out God: it is God, the searcher of hearts, who by searching finds out man. This is the strange biblical way of saying that man does not control God.

Only when man knows the "far-ness" of God can he truly say, "Do not say in your heart, 'Who will ascend into heaven?' (that is, to bring Christ down) or 'Who will descend into the abyss?' (that is, to bring Christ up from the dead). But what does it say? "The word is near you, on your lips and in your heart." God's nearness means that he makes himself known to us now in our newness: through all the changing scenes of life: new every morning is the love: welcome, delightful morn: I'll praise my Maker while I've breath. The old becomes new, the commonplace takes on splendor, the routine becomes a road to glory. The "nearness" of God means that there is nothing that is not new: for new is what God makes all things always.

And so Christian man, knowing that newness is not chronological, but is God's work in the world, also knows that as being in time he, man, is summoned to obedience in all time. Therefore, he is com-

manded to hear in every present, to be open both to the old and to the new. There is no time, old or new, when he is free not to listen. In this way we are free both from time and for time.

Our best singing witness, then, is first, to show forth our delight in the great historic lyrical and musical expressions of God's self-revealing in the Scriptures and in the Church, and secondly, to be expectantly experimental in our own time as our poets and musicians, nurtured in the Great Tradition, bring forth bold new forms of praise. Only then in our singing worship will God be all in all.

Let us then be done with "singing something we know" or "something we like" and enter with joy into the exploration of our unappropriated heritage while we eagerly await new manifestations of his grace, praying that when He makes himself known to us we shall desire him, and desiring him, will serve him.

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## Teaching Hymns to Juniors can be Fun— with a Tape Recorder

W. SCOTT WESTERMAN

THE PROBLEM OF ACHIEVING effective hymn singing in the church worship service actually goes back to what has been done with teaching hymns to the children of the church school.

Let us take a segment of this rather broad problem—that which is done in the Junior Department. Accepted religious education procedures are known and followed in most churches. May I suggest that some flexibility be allowed here without sacrificing the essentials?

With the belief that Juniors should be given opportunity to learn the great hymns of the Church, ten months ago we started to designate certain periods each month for teaching purposes.\* After a few

\* *Junior Department, First Methodist Church, Chelsea, Michigan.*

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*The Reverend W. Scott Westerman has retired from the active ministry and may now be addressed at Chelsea, Michigan. Church music has always been his major interest. He was Minister of Music at Grace Methodist Church, Dayton, Ohio, for eleven years. His varied services to The Hymn Society include Chairmanship of the Committee on Chapter Organization.*

weeks of experimentation a plan was adopted which included twenty minutes for hymn teaching following the opening period of worship. This was carried out on alternate Sundays.

We have used a tape-recorder as an aid to teaching our Juniors. This has been truly effective. The recorder has an advantage over a record-player in that it is easy to stop the recorder at any given point for comment, and then to proceed with the hymn or to run the recorder back to the beginning of a stanza (located by means of the counter) and repeat a portion as often as desired. With a record-player it is difficult to pin-point a specific location for reference or for repetition of a stanza.

The children love to learn hymns by this method and come back next time eager for more. The children have the thrill of singing with such choirs as The Robert Shaw Chorale, The Mormon Tabernacle Choir, The Fred Waring Chapel Choir, The Concordia College Teachers Choir, the University of Redlands Choir, The Choir of First Lutheran Church, Omaha, and The Junior Choir of First Methodist Church, Westfield, New Jersey. On occasion they have sung with the Pilgrim Bell Choir of First Congregational Church, Columbus, Ohio, Edward Johe, director. The clear tones of the bells make an excellent teaching medium. High lights of our hymn-learning period have been when we have sung with one of the great symphony orchestras. We have used the fine pre-recorded tape of the Philadelphia Orchestra with its wonderful presentation of Christmas carols ("The Glorious Sound of Christmas") with Temple University Choir, and we even ventured to sing with The New York Philharmonic in its superb presentation of Beethoven's Ninth using that portion where the theme of the "Hymn to Joy," "Joyful, joyful, we adore Thee" is played, repeating the last two braces of the hymn each time as found in the orchestral score.

To make tape recordings of hymns is not difficult. We have made some directly from the records merely by connecting the out-put of the record player to the in-put of the recorder. However, most of our tapes have been made from F.M. broadcasts from Michigan State University station W.K.A.R. which is easily within our range of reception. This station presents a quarter-hour of hymns each morning, five days a week, from which we have taped those hymns which suited our purpose.

An observation or two may be made at this point. To employ the tape-recorder most effectively, it is helpful to use an extension speaker. This makes it possible to operate the recorder while facing the children and have the sound come directly to them from the speaker. In

## THE HYMN

this arrangement the operator need not turn his back on the children at any time. Before the teaching begins, notations should be made of the exact location of the hymn on the tape (using the counter), also of the hymn stanzas. This makes it easy to go promptly and accurately either forward or backward to any part of the hymn.

After learning a hymn, the children may occasionally be given the opportunity of having the hymn recorded as they sing unaccompanied or with the piano, as desired. They love to hear themselves sing and the play-back reveals how well they have learned the hymn. This all adds up to a sense of accomplishment and carries with it the feeling that learning hymns is a privilege and in fact great fun.

During the past ten months, we have taught the children the following hymns:

All creatures of our God and King	LASST UNS ERFREUEN
All things bright and beautiful	ROYAL OAK
Father lead me day by day	ORIENTIS PARTIBUS
For the beauty of the earth	DIX
Holy, holy, holy	NICAEA
Joyful, joyful, we adore Thee	HYMN TO JOY
Let all the world in every corner sing	ALL THE WORLD
Fairest Lord Jesus	CRUSADER'S HYMN
This is my Father's world	TERRA BEATA
Rejoice, ye pure in heart	MARION
When morning gilds' the skies	LAUDES DOMINI

## THANKSGIVING

O God, beneath Thy guiding hand  
We gather together .....

DUKE STREET  
KREMSEER

## CHRISTMAS

As with gladness men of old  
Joy to the world  
O come, all ye faithful  
O little town of Bethlehem  
Silent night, holy night

DIX  
ANTIOCH  
ADESTE FIDELES  
ST. LOUIS  
STILLE NACIIT

## EASTER

All glory, laud and honor  
Christ, the Lord, is risen today

ST. THEODULPH  
EASTER HYMN

# Hymn-Anthem and Prelude Literature

EDWARD H. JOHE

## Hymn Preludes

"Thirty Short Preludes on Well-Known Hymns"—Flor Peeters, C. F. Peters Corp., pp. 95, \$3.00.

"Thirty-six Short Preludes and Postludes on Well-known Hymn Tunes"—Healey Willan. Set I, II, III, C. F. Peters Corp., \$2.50 each.

Quite a variety of hymn tunes is found in each of the above. Having settings of the not so familiar tunes is perhaps the chief contribution of these volumes. The music is, as can be expected from both of these esteemed contemporary churchmen, of fine quality, most of it in the quiet, devotional spirit.

"Thirty New Settings of Familiar Hymn-tunes"—Harald Rohlig. Abingdon Press, AMP-286, \$2.00.

These are one-stanza settings of fine hymn tunes to be found in most of the major hymnals. Mr. Rohlig, in this and other publications (choral and instrumental), has brought some new, refreshing and musically sound ideas in the use of hymns in worship. No information is given about the intended use of these instrumental stanzas but I can think of two uses in a service, 1) as accompaniment for one stanza of a congregational hymn, 2) as a prelude, postlude or transitional music in a service. Beginning organists and seasoned players will like the tune list and the musical qualities of the settings. The volume is amply indexed.

## Hymn Anthems

"Te Deum Laudamus"—Guy A. Bockmon. Canyon Press, 6214, SATB.

It is proper that the *Te Deum* should capture the musical imagination of choral composers. A choral service of settings of just the *Te Deum* would be interesting and I suspect enough contrast and diversity of musical styles between the seventh and twentieth century settings of this hymn, would make for interesting listening. This setting employs contemporary musical idioms very well. The voice parts sing well. Rhythms follow text accents and do not feel contrived. A brief setting of the "Apostles, Prophets and Martyrs" verses in unison chorus (chanted) gives this setting interesting form. The organ has its own music and score. Give this anthem several well separated hearings. It will hold your interest.

"The Hymn of the Week"—Edited by Paul Thomas. Concordia Publishing House.

This is not to be confused with the hymn-of-the-month plan being used in churches to "teach new hymns." Instead, *The Hymn of the Week* is the name given to the chief hymn in the service on every Sunday and festival,—the hymn which is closely related to the Gospel for the day. These are five booklets (hymnals), each representing a portion of the liturgical year, from Advent through Trinity. A *History of the Plan* and how to use the settings in the book is given in the foreword of each booklet. Churches interested in giving new life and meaning to hymns and corporate worship would do well to examine these booklets and the plan for their use. A product of the sixteenth-century Reformation in Germany, this new publication might well become an agent for a twentieth-century reform in the liturgical use of music.

"Organ Settings for the Hymn of the Week"—Jan Bender.

These organ accompaniments offer new approaches and singing incentives to congregational hymn singing and may be used with other hymns besides those in the *Hymn of the Week*. The style of the writing gives vocal movement especially to the inner voices. It has a tune-name and hymn-number index which could be helpful where other than the Lutheran hymnal may be used.

### Carols

"Japanese Carol"—Traditional. T. Charles Lee, Unison, H. W. Gray, 2767.

Directors looking for carol service materials will like this one. It has a good organ accompaniment and a vocal range excellent for both children, and the character of the tune.

"Shepherd's Carol"—William Billings. Arr. for SATB by V. Earl Copes. H. W. Gray.

The text is freely paraphrased and the music is from *Suffolk Harmony*. It is a very refreshing carol tune in an easy, natural setting. Also available for SAB.

"Hodie Christus Natus Est"—Lawrence Tagg. SSATTB, Brass and/or organ, Summy-Birchard.

Here is a not too difficult fanfare type of call to worship for a Christmas service. The choir parts are in a good range for singing

with and against the brass. This anthem would produce an "effect" with average effort on the part of the ensemble.

"Shepherd's Song"—Paul Giasson. Galleon Press, #1016.

For unison children's choir, this carol is very "atmospheric." It is well contrived with a fine voice phrase line beautifully supported and enhanced by the accompaniment. Children would enjoy rehearsing this in order to "capture" the childlike grace of the text and music.

"Offerings"—John Rodgers. Galleon Press, #1017.

This is a carol from *Book of Praise for Children*, in an easy setting and with a joyful tune for unison children's and/or youth voices. Variety in the three stanzas is obtained in the organ accompaniment.

"O King of Heaven" (*O Regem Coeli*, Tommaso L. Da Vittoria)—Edited by A. S. Talmadge and Victor Mattfield. E. C. Schirmer, #2535, 35 cents.

A choice Christmas motet set by the editors for four treble voices, this music in its joyful restraint glows from within and reveals itself only to those who offer themselves to it. It would require a balance of well-tuned and agreeable voices and much understanding of choral style, but it would be worth every effort so given. The English text is a translation by one of the editors.

### For the Piano

"Thirteen Service Pieces for the Church Pianist"—Jan Bender. Abingdon Press, APM-281, \$1.50.

When the history of church piano music is written, this publication may well become a milestone. One seldom if ever, hears this kind of music coming from a piano when used as the musical instrument for a service of worship. The volume is sub-titled *Breviarium Musicum*. The music is objective in character with such titles as Preludes, Toccatas, Fugues, Voluntaries, Passacaglia, and so forth. Most of the pieces are one-page in length, polyphonic in style and it would take an above-average church pianist to make music out of the notes. Our churches need to become mature in matters of their piano music too. The publishers are to be commended for making this available. It probably will not be on the "best seller" list but it will offer opportunity for people to hear a new voice in church piano music.

## Instrumental Ensemble

Phantasy on the Chorale "Come Holy Ghost"—Fifteenth century melody, Martin Luther Hymn, SATB, Arr. Jan Bender. Concordia Press.

For organ, brass (three trumpets, two trombones) and choir. In three movements, forty-two pages. Splendid for a church music festival service. Excellent music and refreshingly fine writing in this medium. It needs a "seasoned" ensemble or one interested and willing to give study and a hearing to "new" church music.

## Hymns in Periodical Literature

RUTH ELLIS MESSENGER

The large number of fine articles relating to hymns and their use in worship being published currently make it necessary to restrict this column hereafter to a few which are of outstanding importance and to those which are difficult to obtain. Periodicals such as the *Journal of Church Music*, *Music Ministry* and *The Church Musician* are easily obtained and should be available in church and choir libraries. Hymn studies are appearing frequently in these magazines as well as in non-musical denominational papers.

Robert S. Wilson, "The Spacious Firmament on High," *United Evangelical*, January 22, 1963.

One of a series of hymn studies on hymns in the *Evangelical Congregational Hymnal*.

*Journal of Church Music* has been rich in hymnic articles. Of these,

William Lock's "John Newton and the Olney Hymns," October, 1962, deals with the hymn text. It is a decidedly fresh approach to Newton's colorful life but has no critical treatment of the Olney Hymns. Other articles deal with musical aspects of hymnology. William R. Walters writes on "Hymn Anthems" and their use in worship, January, 1962. Ralph Gehrke makes some very provocative suggestions in his "Revitalizing Congregational Hymn Singing," November, 1962. Two articles are concerned with hymn tunes. The former by Erik Routley, "Hymn Tunes: A Practical Survey," June, 1962, characterizes the various hymn tune types or styles in their historical sequence. Like all Dr. Routley's writings, it is very readable. The latter by Graham George, "Hymn Tunes Reconsidered," is in three parts,

December, 1962, January and February, 1963. Here the author employs a topical rather than historical treatment, evaluating the tunes, with illustrations, under the captions, Tunes of Musical Splendor, Tunes of the First Excellence, Good Working Tunes, Tunes in Danger of Sentimental Performance, Tunes with a Secular Flavor, "Manly" Tunes, and finally, Special Cases. Although much of his commentary requires a technical training in music, Dr. George's high standard of musical appreciation and his fair-minded treatment and appraisal of our well-known tunes may be enjoyed by every reader.

*Music Ministry* has published in recent issues a series of hymn notes by

Fred D. Gealy, on hymns from *The Methodist Hymnal*: "Brightest and best," January, 1963, and "My God, I love Thee," "It is finished," and "The strife is o'er" continuing through April, 1963. Helen G. Jefferson has an article "An Easter Hymn and How It Grew," April, 1963, based on the Latin sequence *Victimae paschali laudes*.

Harald Rolig is the author of "Hymns in Corporate and Private Worship," February, 1963. Corporate as contrasted with private worship involves the loss of the individual in the worshiping congregation and the direction of attention God-ward, in order to experience the sense of his presence. The self-centered hymn is therefore inappropriate, as in the case of the Gospel hymn, it fails to lift the individual out of himself. Dr. Rolig combines the theological approach to his subject with the musical, warning against rhythm when it leads to a sense of enjoyment which is purely sensual. Melody and harmony and all creative factors must be balanced with the text in a hymn tune. "Most ministers," says Dr. Rolig, "select their hymns according to the text, most musicians make their choice according to the music. Text and music should receive equal regard." In concluding his article the author deplores the practice of using several texts with one tune and is firm in asserting that personal taste in music must be set aside when its function as an act of worship becomes all important.

*The Catholic Choirmaster* has published three articles by J. Vincent

Higginson, as follows: "Frederick Oakeley," June, 1962, a most informative account of a student of hymns best known to us as the translator of *Adeste Fideles*. It is difficult for the average student to acquire such facts as Mr. Higginson has painstakingly assembled. In the same way, "Chope's Christmas Carols" are treated in the issue of December, 1962. Richard Chope as well as Frederick Oakeley were mid-nineteenth century clergymen who were drawn into the English liturgical revival of that period. In a third article "Robert Lucas de

Pearsall and His Hymns," March, 1963, the author turns to an English antiquarian and musician whose interest in ancient music took him to Germany and later to St. Gall. He was active as translator, collector and compiler of hymn tunes and a composer in his own right. Mr. Higginson's studies are for the most part from original sources. In these and earlier articles, he has succeeded in bringing into a new perspective, a series of authors and musicians important in their own day, but whose active influence is little known today or perhaps unsuspected.

Brian Frost, "The Idea of Fullness in the Hymns of Charles Wesley," *Sobornost*, Summer, 1962. The Journal of the Fellowship of S. Alban and S. Sergius, London, England.

"This article is an attempt to show that a Protestant body such as the Methodist Church would avow itself to be in its official declarations, has much in its spirit and tradition which links it with the Eastern Churches." "Fullness" is to be interpreted in biblical terms, particularly those of the New Testament. This he finds in the theology of the Eastern Church, quoted from H. A. Hodge, as "a deep awareness of the togetherness of God's people" and "the taking up of our human life into the personal life of the Godhead." Similarly he finds Wesley's point of view in "the idea of perfection, the restoration of all things to their true state" and "the reality of salvation in the Church in the world."

In a variety of illustrations drawn from Charles Wesley's hymns as found in the *Methodist Hymnal* (England), Mr. Frost makes clear the implications of his thesis. Unfortunately the hymns are not familiar to the average American reader, especially "Christ from whom all blessings flow" which the author regards as closest to his thought. Here is found "one side of the richness of the Methodist tradition, linking the Church with the deep and all embracing tradition of the Church of the Fathers and the church of the Anglican Communion." The final stanza sums up the matter:

Love like death hath all destroyed,  
Rendered all distinctions void;  
Names and sects and parties fall;  
Thou, O Christ, art all in all.

Walter E. Buszin, "Johann Crüger: On the Tercentenary of His Death," *Response*, Advent, 1962.

In Dr. Buszin's scholarly treatment we meet Johann Crüger

face to face. His life and its contemporary significance are traced with great perception. The subject of Crüger's hymn melodies and their purpose follows. Here we are reminded that "Hymn melodies of Crüger's day, like the better hymn tunes of our day, did not seek to dress up or interpret the Word they presented; they were content merely to carry it, as a vehicle carries its content to him who is to receive it." Crüger's hymnals, notably the *Praxis pietatis melica*, which was intended to be a true church hymnal, are discussed and evaluated. Crüger "regarded hymns as depositories of Lutheran doctrine and thus guarded against writing melodies which would attract attention to themselves rather than to their texts." His melodies for Johann Franck's *Schmücke dich, O liebe Seele* and *Jesu, meine Freude* come to mind. Crüger's additional compositions and chorale harmonizations terminated in his last work, *Psalmodia Sacra*, 1657-8.

Finally Dr. Buszin offers an appreciation of Crüger as a theoretician in which capacity he combined a spirit of conservatism with progressiveness. This article which is related to the author's major studies in *German Composers*, is so valuable in content and so attractive in presentation that it may well be acquired and preserved by interested students of church music.

## REVIEWS

*Geschichte des deutsch-Schweizerischen evangelischen Gesangbuches im 16. Jahrhundert* by Markus Jenny, Th.D. Published by Baerenreiter Verlag, Basel, Kassel, London, and New York; 379 pp., including 53 illustrations and facsimiles. Paper back, 9½ x 6¾ inches, 47.45 Swiss francs (\$11.00).

Swiss writers are playing an increasingly conspicuous role in the production of works of solid worth on psalmody and hymnody. Probably the greatest living authority on Genevan and Huguenot psalmody is the organist, Pierre Pidoux, of Territet. Theodor Bruppacher is the author of *Gelobet sei der Herr*, the

interesting handbook to the newest hymnal of German Switzerland. Willy Breml, Basel, impresses one as a most competent critic of hymnic literature. Markus Jenny presents in his book the precipitate, very well organized, of a staggering amount of material on the sixteenth century hymnals of German Switzerland and Constance, just across the Rhine in Germany. It is a truly monumental work, the result of years of intensive research. Dr. Jenny is the pastor of the Reformed church at Weinfelden, and is widely known as the executive secretary of the International Fellowship for Research in Hymnody.

According to Jenny's findings, the most important of the Swiss Ger-

man hymnals of the Reformation century was the *Konstanzer Gesangbuch*, 1540. This was followed by such ancillary productions ("Nebentriebe") as the *Engadiner Gesangbuch*, 1562; the *Basler Gesangbuch*, 1581; the *St. Galler Gesangbuch*, and the *Schaffhauser Gesangbuch*, all appearing in a large number of editions. The *Konstanzer Gesangbuch* was reissued in facsimile form in 1946.

In the first of the four sections into which Jenny's book is divided, he devotes 58 pages to a bibliography and exact description of all of Swiss German hymnals of the sixteenth century. The second section deals with the history of each hymnal. The origins and sources of the texts and tunes are treated in thorough-going fashion in the third section. While the *Basler Gesangbuch* was oriented toward liturgy, the compilers of the first *Schaffhauser Gesangbuch* had the catechetical function of the Church especially in mind. Since one of the major interests of the Church today is in ecumenicity, one must point out the fact that in a number of the Swiss German hymns the authors used an objective and ecumenical approach. Jenny is evidently intent to do full justice to those Swiss German hymns which in the past have received only cursory attention on the part of the scholars. In this he makes a distinctive contribution to hymnic literature; one gains the impression that the German Reformed hymnody of Switzerland constitutes a rather rich heritage comparing favorably with that of Lutheran origin.

—ARMIN HAEUSSLER

*A Survey of Christian Hymnody*,  
William Jensen Reynolds, Holt,  
Rinehart and Winston, Inc., 1963,  
pp. 320.

This is a unique publication prepared by a man who understands hymnic scholarship but also the mind and heart of the ordinary individual. William Jensen Reynolds is the Music Editor of the Church Music Department of the Southern Baptist Convention. As such he is in constant touch with the people and activities of local churches. He has given wise and effective leadership in the notable movement in his denomination which seeks to improve the quality of its sacred music practices. His musical knowledge and his daily contacts have combined to further his effectiveness in this field. This volume is his latest contribution to this movement.

The first 140 pages of this book give the Survey of Christian Hymnody and other suggestive material. The Survey includes seven chapters: Early Church Song, The Lutheran Chorale, Psalmody, English Hymnody I, English Hymnody II, American Hymnody I, and American Hymnody II. These chapters are followed by one on the Evaluation of Hymns and Hymn Tunes and by a Bibliography and Indices. This material evidences a wide range of scholarship and an appreciation of the ecumenical character of Christian Hymnody.

What may be termed the distinctive feature of this book is the printing in the last half of the volume of the words and music of 160 hymns representative of the periods dis-

cussed in the Survey. Any individual or group, therefore, has immediately in hand the material to illustrate the types of hymns under consideration. These pages "present a selection of hymns and tunes which have come from the Cathedral and the camp meeting, from liberal and conservative thought, from the well known and also the unknown, as mankind has sought to express his praise to God."

This unique volume which is attractively printed will be an invaluable resource for individuals, college and seminary classes, church groups and others who seek to understand the rich heritage of Christian Hymns.

—DEANE EDWARDS

*New Songs* is a publication of the Congregational Church, Redhill, in England. The Foreword tells us "Redhill Congregational Church is 100 years old. During this time God's people here have been privileged to worship and serve Him. We thank Him for His goodness toward us and in this small selection of 'new songs' would voice His praise. Here, and wherever this book is used, may it enrich the Church's praise in worship."

The booklet is intended as a supplement to any of the hymnals in current use in England, and the references to hymns and tunes are to *Congregational Praise*, 1951. A note tells us that "none of the items in this book (except tune 910) has previously appeared in any major hymnal. Most in fact are here published for the first time."

With two notable exceptions, all of the composers of the new tunes are people to whom music is an avocation. In some cases, therefore, the tunes have a freshness and spontaneity which might not have been possible had the composers been schooled in traditional practice in musical composition. However, on the debit side, one or two tunes are inexcusably ungrammatical.

The problem of a thoroughly contemporary hymn tune style which is at the same time congregational, has not yet been solved. Composers such as Ralph Vaughan Williams and Leo Sowerby have, with great success, re-stated traditional harmony in compelling terms, but have broken no new ground. No new ground is broken in the music here, and from this reviewer's point of view, none of these tunes can match the character and the strength of Vaughan Williams and Sowerby. However, history has a happy way of proving such flat statements wrong, and time will tell what of lasting worth there may be in *New Songs*. In the meantime, the collection should be examined by everyone who is interested in present-day contributions to hymnody. It is being sold for the benefit of the church and is obtainable from the church at 3s 6d or fifty cents.

—ALEC WYTON

*The Influence of John Mason Neale*  
by A. G. Lough, Society for Promoting Christian Knowledge, London, 1962: 182 pp. 27s.6d.

"I, too, have thought many years on this subject and am more and more convinced that the age of

## THE HYMN

hymns has passed." (p. 74) So wrote Benjamin Webb to the man whom Bailey called the "prince of translators." For those of us who have long admired the fine hymn translations of John Mason Neale the newly released book by A. G. Lough is a splendid introduction to the man and his work. We are indebted to Mr. Lough for revealing other sides of Neale's personality and interests unknown to most of us who have been principally interested in his hymnic contributions. The author presents thoroughly the consuming interests of the man: church architecture, the life and organization of religious orders, church history (especially of the Eastern church) and hymnology. The author points out (p. 75) that Neale led many churchmen in the English church to the use of vernacular hymns—something which is taken for granted today. We cannot help but be impressed by the fantastic amount of work of this great scholar and indefatigable leader in the Tractarian movement. Lough has included in his book many well chosen excerpts from Neale's writings, published and unpublished, and writings concerning Neale. He helps us to realize how much we owe to this author of "Good King Wenceslas" and poet who pioneered in translating early Greek hymns. A fine bibliography of selected works is included as well as a list of the published works of Dr. Neale.

—CORLISS R. ARNOLD

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*Correspondence on our Book Reviews is always welcome.*

*The Children's Hymnbook*, William B. Eerdmans Publishing Company, 1962.

The editors of *The Children's Hymnbook*, have compiled a very useful collection of music and texts for use with children. The book is a successor to *Let Youth Praise Him*, an earlier publication by the National Union of Christian Schools.

For the most part, *The Children's Hymnbook* is a compilation of well-known material from other sources. However, the editors have been highly selective in the use of borrowed words or music and their inclusion is of real value. Frequently, traditional hymn tunes have been used with texts that have been updated or newly interpreted to make them more understandable for children. In the Preface, the publisher explains that the book is primarily for use with children in the 3-8 year age bracket. Most all of the traditional hymns for children have been included, such as Mrs. Alexander's "Once in Royal David's City," "Saw You Never in the Twilight," "There is a Green Hill Far Away," and "All Things Bright and Beautiful"; George Root's "The Wise May Bring Their Learning" to the tune "Bentley" by John Hullah; "I Think When I Read That Sweet Story of Old" by Jemina Luke; "Tell Me the Stories of Jesus" by William H. Parker, set to a folk melody arranged by G. T. Thalben-Ball and which is no improvement over the more familiar setting by Frederic A. Challinor; Charles Wesley's "Gentle Jesus;" and Jane Leeson's "Saviour, Teach Me Day by

Day," and "Loving Shepherd of Thy Sheep."

Marie J. Post has been responsible for editing some of the texts. Her work shows insight and good taste. Her originality is demonstrated in her paraphrase on Psalm 42:

Lord, I need to come and worship  
More than deer need healing  
streams;  
When I cannot feel Thee near me,  
Sorrows fill my restless dreams...

The *Hymnbook for Children* could be very useful in most choir programs, by virtue of the substantial number of songs which lend themselves to choral offerings in the church worship service. Significant among these are the songs set to carols and published through the courtesy of the E. C. Schirmer publishing company: "Who Made Ocean, Earth, and Sky," (Finnish) "None is Like God, Who Reigns Above" (Old Gothland Melody), "Lord Jesus, from Thy Throne Above" (German), and "In the Dark and Silent Night" (French). Derek Ferris composed some music for texts as well as harmonized traditional tunes. His harmonizations are fresh and interesting, as may be seen in the settings of *Lass uns erfreuen* and *Terra Beata*.

I would have appreciated more new material, which would speak to specific needs of the modern child's acquaintance. The whole matter of a youngster's daily relationship as a Christian with his friends must seem remote as he sings:

Blest is he who makes the statutes  
Of the Lord his chief delight,

In the law of God rejoicing,  
Meditating day and night.

It is at this point that I think we often fail to come to grips with the role of music in the extension and amplification of contemporary Christian teaching. Among children in the church school, unlike adults in the worship service, there is no preconception of what constitutes good music or text on the basis of the familiar. Therefore, children are ready to accept the new as well as the re-edited. And, by all progressive standards, we ought to be extending our music-education horizons in the church as we have been elsewhere, through new songs and texts which speak to contemporary concepts. With regard to this last matter, The *Hymnbook for Children* would gain in visual appeal to children if the publishers were to remove its current symbolic full-page illustrations, colored in pastel and umber, and reminiscent of the past generation's mail-order Sunday School pictures, and replace them with bright, bold, intensely objective pictures. The format of the book does not concur with its title. The format shows that it is a hymn-book for adults to interpret to children.

—DONALD F. JENSEN

*Representative Verse of Charles Wesley*, edited by Frank Baker. Abingdon Press, 480 pp. \$11. A selection of 335 examples illustrating the various meters employed. This book will be reviewed in a future issue.

**The Hymn Reporter***Moravian Music Foundation*

The Peter Memorial Library continues to grow by leaps and bounds. In the past eighteen months, the reference section alone has tripled in size. Among the newest acquisitions are 18th and early 19th century instruction books on composition and performance which are an aid in our efforts to produce historically accurate performing editions of Moravian music from that time. We are grateful to our ministerial friends in the mission field who are keeping an eye out for early editions of music used in the Moravian missions.

*TV Hymnic Program*

On Sunday, May 5, 2:00 P.M. EDT-ABC-TV Network, Channel 7. The program, "Hymns of the 20th Century," featured the work of The Hymn Society and many of its new hymns were sung. Participants were Galen Drake, Lee Bristol, Jr., Earl Wild, Craig Timberlake and a double quartet. Broadcast in cooperation with the Broadcasting and Film Commission of the National Council of Churches and The Hymn Society of America.

*Contemporary Music in the Church*

Presented as a part of the official program of the Lutheran Society for Worship, Music and the Arts and the Valparaiso Church Music Seminar, April 18, 1963. Twelve new hymn tunes were introduced

and distributed to the assembly. The hymn tunes were all sung in unison once or twice and then the entire matter was open for discussion. The discussion of the contemporary hymns and their use in the church was led by a panel consisting of Richard Hillert, Leland Sateren and Daniel Moe with Carl Schalk as panel moderator. These twelve hymns were gathered by Mr. Schalk as an indication of the kind of activity which is going on in various parts of the Lutheran churches in our own country. Those copyrighted by Augsburg Publishing company or Concordia Publishing House will soon be available. In a few cases older texts were used for the writing of a new hymn tune. In other cases original texts were also accompanied by original tunes. The hymns were "Great God our Source," "Ye lands to the Lord make a jubilant noise," "Rejoice my soul," "A King goes forth," "Now comes again the holy time," "We are the Lord's," "Sing out, my heart." "O Jesus Christ, to Thee may hymns be rising," "Lord of our life," "As men of old their first fruits brought," "Rise again, ye lion-hearted saints," "To God the Father God the Son."

Mr. Edward H. Johe, Musical Editor of THE HYMN, who was present at the Valparaiso Seminar, has called the attention of our readers to these new hymns which he considers of excellent quality. Those interested in obtaining the hymns to be published should write to Mr. Carl Schalk, The Lutheran Hour, 2185 Hampton Ave., St. Louis 10, Mo.